

ORPHEUS

INSTITUTE

*Advanced Studies & Research
in Music*

SEMINARS

Academic Year
2008-2009

**KORTE MEER 12
9000 GHENT, BELGIUM**

www.orpheusinstituut.be

WELCOME

Orpheus Institute

Korte Meer 12, 9000 Ghent, Belgium — Tel: +32(0)9/330.40.81
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www.orpheusinstituut.be

Introducing the Orpheus Institute

As an **institute for advanced studies and research in music**, the Orpheus Institute has been providing postgraduate education for musicians since 1996 and introduced the first doctoral programme for performers and composers in Flanders (2004). Acting as an umbrella institution for Flanders it is co-governed by the music and dramatic arts departments of all four Flemish colleges, which are strongly involved in its working:

- Royal Conservatory of Antwerp (Music Department of Hogeschool Antwerp)
- Royal Conservatory of Brussels (Music Department of Erasmushogeschool Brussels)
- Royal Conservatory of Ghent (Music Department of Hogeschool Ghent).
- Lemmensinstituut Leuven (Music Department of the Institute for Higher Education in the Sciences & Arts)

Mission Statement

Orpheus Institute is a **forum** where musicians can expand their artistic training by supplementing it with practice-oriented research.

Orpheus Institute wishes to explore the areas of artistic research, act as an umbrella *centre of excellence*, and play an innovating part in Flanders and beyond.

On an international level, the Orpheus Institute is recognised as an artistic research centre where musicians can take on the artistic and social challenges of the future.

Curricula and Seminars

Musicians are often faced with questions resulting from their musical practice. Orpheus Institute allows performers and composers to deal with those questions in an inspiring, scholarly, working environment, while leaving them ample time to expand their musical endeavours. Orpheus Institute offers **two curricula**: a Laureate programme and Doctoral study programme.

The **Laureate programme** provided by the Orpheus Institute since 1996, addresses both national and international graduates in music. Within a flexible framework, students can conduct practice-based research into subjects related to their professional activities.

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v.u.: Peter Dejans, Korte Meer 12, 9000 Gent

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GEMEENSCHAP

The Laureate programme is tailor-made and caters to the students' artistic choices and personal background. Orpheus Institute welcomes all musical styles and trends. Prominent mentors assist future laureates throughout their entire curriculum, preparing them for the "Laureate of the Orpheus Institute" title. For detailed information on the admission conditions and application procedure, see our website www.orpheusinstituut.be.

In 2004, the Orpheus Institute, together with its Flemish partners and the conservatories of Amsterdam and The Hague, launched a **doctoral programme for practice-based research in musical arts** called docARTES.

Thanks to institutional collaborations within the framework of the documa (doctoral curriculum in musical arts) alliance, the docARTES programme is running as an international English-spoken programme since September 2008. The documa alliance is a group of eight major higher education institutions in Europe who joined forces, under the coordination of the Orpheus Institute as founding member, to develop the first joint European doctoral curriculum in musical arts!

Orpheus Institute is working in close collaboration with the Royal College of Music (U.K., London) where this new European doctoral curriculum was also implemented.

The docARTES programme starts with a two-year doctoral curriculum (10 sessions a year) consisting of research and training. In practice the curriculum at the Orpheus Institute is providing yearly joint sessions (4) together with the Royal College of Music (U.K., London).

Students continue their individual research after completing this doctoral training course. During their individual research, students combine artistic performances at the highest level (concerts, recordings, performances, lecture-performances, etc.) with systematic theoretical reflection.

The doctoral title is awarded to musicians who have completed the entire doctoral programme.

For further details about docARTES, check our website www.docartes.be.

More information on the documa alliance and its partners can be found on www.documa.org.

Orpheus Institute also addresses the music scene as a whole by organising **seminars, lectures, workshops, conventions** and

master classes about subjects related to artistic research, (historic) musical practice, artistic testimonials, etc. Most events involve top-notch national and international musicians, artists and researchers from various disciplines.

Each year, the Orpheus Institute organizes an **International Orpheus Academy for Music and Theory**. This international congress covers specific music-theoretical topics. Highly respected guest lecturers from all over the world establish fascinating links between the chosen topics and compositional, theoretical, performance-oriented and aesthetic contexts. Subsequent panel discussions involving the guest lecturers and a select audience (musicians, theoreticians, musicologists, and professors) often yield remarkable findings and open up new perspectives. The essays by Academy guest lecturers are bundled into publications: the "Writings of the Orpheus Institute", Orpheus Institute's own **publication series**.

Orpheus Research Centre in Music

In addition to postgraduate education, the Orpheus Institute provides an open **international forum for research in music**, in an environment that nourishes innovation and creativity in music, paired with the extension of knowledge and artistic understanding.

Orpheus Institute supports individual artist-researchers, generates artistic outcomes and publications, organizes conferences, workshops and seminars and promotes collaborative research projects across disciplines, institutions and national boundaries.

Orpheus Institute launched its own **Research Centre in Music [ORCiM]** in May 2007.

The Research Centre focuses on practice-based research in music and addresses discipline-specific questions. By explicitly laying the foundations for this artistic research discipline, thereby developing the tools necessary for artistic research of the highest standard, ORCiM assumes a unique role in the world of research and higher education of music.

A specialised and discipline-specific **library** supports the ORCiM-activities and is open to the general public.

International Forum

Internationally, the Orpheus Institute has been a **leading advocate for the development of practice-based research and doctoral studies for musicians** and has launched or collaborated on a number of important Europe-wide initiatives: examples

of such advocacy and development work include the creation of an international think-tank dedicated to artistic research (E.M.P.A.R. working group, 'Enquiry into Musical Practice as Research'), creation of a network of European schools with Doctoral Arts Studies (M.I.D.A.S., 'Music Institutions with Doctoral Art Studies'), coordination of a European Union project to create a coherent European doctoral curriculum in music (**documa**, doctoral curriculum in musical arts), and leadership of the research working group of the Association Européenne des Conservatoires (AEC).

Practical Information

Location All our activities take place on the Orpheus Institute's premises, situated at Korte Meer 12, 9000 Ghent, right in the historic heart of the city. The *Korte Meer* street is parallel to the *Veldstraat* (main shopping street) and is easy to reach by public transportation (bus lines 3 and 18 leaving from Ghent Dampoort Station, or trams 1, 21 and 22 from Ghent Sint-Pieters Station). When travelling by car, follow the P-route leading towards the underground parking lot *Kouter (P5)* or the over ground parking *Korte Meer (P6)*.

Registration Please fill out the registration form at the back of this brochure and return it to the Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium, or fax it to +32 (0)9/330.40.82. You can also register online through www.orpheusinstituut.be, or by e-mail: info@orpheusinstituut.be.

Notice Chamber Music Seminar: a separate brochure for the Chamber Music Seminar is available upon request. Please use the registration form in this particular brochure to register for the Chamber Music Seminar.

Registration for the **International Orpheus Academy 2009 for Music & Theory: "Improvising Music in the 15th and 16th Century: Contrapunto alla Mente – Chant sur le Livre – Madrigale Passeggiato"** is *only possible online*, through our website from November 1, 2008 until January 31, 2009.

Registration fee You will find the seminar fees at the end of each chapter in this brochure.

Registration is required for all our activities and is considered valid upon receipt of the amount due on our account: 734-3341722-81 (IBAN: BE36 734-3341722-81; BIC: KREDBEBB), Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium.

Make sure to mention:

- your name(s)
- the amount paid (+ number of people)
- the activity you are registering for (+ date)

If the seminar of your choice is cancelled or fully booked, your money will be returned.

Contact Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium
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Organisation

Peter Dejans, director / Heike Vermeire, office manager / Joyce Desmet, activities & communication manager / Kathleen Snyers, project manager / Joost Vanmaele, artistic staff member & staff member Orpheus Research Centre [ORCiM] / Hendrik Vanden Abeele, staff member Orpheus Research Centre [ORCiM] / Hubert Eiholzer, research advisor Orpheus Research Centre [ORCiM]

AGENDA

OCTOBER 2008

Thu 16, 7.00 p.m. Preview exhibition
 “Imaged Soundscapes”
 2008-2009: *Brigitte Closset,*
Paul Gees and
Baudouin Oosterlynck 25

NOVEMBER 2008

Thu 20, 11.00 a.m. Artistic Witness
 “Interpreting Beethoven”
Leon Fleisher 13

DECEMBER 2008

Tue 2, 10.00 a.m. MAO-Seminar:
 Research Communication.... 18

JANUARY 2009

Tue 20, 10.00 a.m. MAO-Seminar:
 Research Methodology 18

Thu 29, 9.30 a.m. Lecture ‘Presentation
 and Information Training –
 Source Study’
Jan Christiaens..... 23

FEBRUARY 2009

Tue 10, 10.00 a.m. Study Day about
 Artistic Research 17

Fri 13, 3.00 p.m. Artistic Witness
 “Joseph Haydn: piano music”
András Schiff..... 15

MARCH 2009

Tue 17, 10.00 a.m. MAO-Seminar:
 Research Management..... 18

APRIL 2009

Mo 6 – Thu 9, 10.00 a.m...... International Orpheus
 Academy for Music & Theory
 2009: “Improvising Music
 in the 15th and 16th Century:
 Contrapunto alla Mente –
 Chant sur le Livre –
 Madrigale Passeggiato” 11

Thu 23, – Fri 24, 12.00 ORCiM Seminar
(Orpheus Research Centre
in Music)
 “Seminar on the Musician’s
 Act of Creation”..... 19

MAY 2009

Wed 27, 1.30 p.m...... ORCiM Seminar
(Orpheus Research Centre
in Music)
 “From Analysis to Music”
Fulvio Delli Pizzi, Jan Michiels,
Ian Pace, Peter Swinnen..... 20

Thu 28, 1.00 p.m. Lecture ‘Presentation
 and Information Training –
 Source Study’
Jan Christiaens..... 23

JUNE 2009

Thu 25, 9.30 a.m. Lecture ‘Presentation
 and Information Training –
 Source Study’
Jan Christiaens..... 23

MUSIC THEORIST IN RESIDENCE

Same as last year, on initiative of the Dutch-Flemish Music Theory Society, the academic year 2008-2009 will appoint an internationally recognized Music Theorist in residence.

Last year American music theorist Professor Robert Gjerdingen (Northwestern University, Evanston, U.S.A.) was invited. This year, the University and Conservatory of Amsterdam, on the one hand, and the Orpheus Institute, on the other, who act as partners in this initiative, are pleased to welcome **Professor Kofi Agawu** (Princeton University).

Professor Agawu will be residing at the Orpheus Institute in the spring of 2009. A detailed programme containing dates and thematic information, will become available in due course, on www.orpheusinstituut.be.

INTERNATIONAL ORPHEUS ACADEMY 2009

“Improvising Music in the 15th and 16th Century: Contrapunto alla Mente – Chant sur le Livre – Madrigale Passeggiato”

Mo April 6 through Thu April 9, 2009

The year 2009 will see Orpheus Institute's seventh edition of its “International Orpheus Academy for Music Theory”. During four days, highly respected performers, composers, and guest lecturers will meet (pre)professional musicians, music theorists and musicologists from all over the world. The Academy's aim is to allow a select crowd to work on the highest possible level for the sessions to be perceived as rewarding for all attendants and speakers.

The Orpheus Academy 2009's theme will be “**Improvising Music in the 15th and 16th Century: Contrapunto alla Mente – Chant sur le Livre – Madrigale Passeggiato**”.

At the junction between musical performance, composition and theory-gathering lie historic improvisation techniques that seem to hover among these musical areas without difficulty. Striking a balance between elements of these competence areas for performers, theoreticians and historians nevertheless proves a formidable challenge, because of the importance of culture-specific characteristics related to notation, invention, creation, acoustics, reception, etc. True to our tradition, a carefully selected guest faculty will take on this challenge and make an important contribution to the development of the artistic and theoretical discourse by presenting 15th- and 16th-century improvisation culture.

A detailed programme will become available on www.orpheusinstituut.be

Professional music theorists, musicologists, students in music theory or musicology, musicians and other interested persons from all countries are welcome to the seminar. Please submit a biography and a motivation letter.

Attention! Please note that only 30 participants will be accepted. Application is only possible through Orpheus Institute's website (from *November 1, 2008 until January 31, 2009*)

The 'Academy' will be held in English.

The admission fee is 100 euros for students (Bachelors & Master until the age of 26) and 175 euros for non-students; this fee includes all lunches during the academy.

If desired, accommodation can be arranged by Orpheus Institute (60 euros per night for a single room in a Bed & Breakfast or 100 euros per person per night for hotel accommodation).

Some limited basic double rooms (twin beds) are available at 35 euros per person/per night.

ARTISTIC WITNESSES

At the Orpheus Institute

In collaboration with BOZAR MUSIC (Centre for Fine Arts, Brussels), the Orpheus Institute is organising the "Artistic Witnesses" series. This series invites musical icons, who often perform at the Centre of Fine Arts, to reflect on their artistic practice. Last year's edition focused on privileged witnesses with close links to prominent composers of the last century. Special attention was devoted to Igor Stravinsky, Arnold Schönberg and Luigi Nono. This year the Orpheus Institute is pleased to welcome musical icons **Leon Fleisher** and **András Schiff!**

Thu November 20, 2008 from 11.00 a.m. until 4.30 p.m.

LEON FLEISHER *"Interpreting Beethoven"*

Leon Fleisher is considered one of the finest pianists of the 20th century. Unfortunately, a neuromuscular deficit in his right hand forced him to play single-handedly for a large part of his career. He therefore took up teaching, conducting and performing repertoire for the left hand only. Now, thanks to effective treatment, Leon Fleisher is back and plays with more passion than ever before. His recital at Bozar on Wednesday, 19 November 2008 is definitely something no music lover can afford to miss.

During this "Artistic Witness" lecture, we want to explore his findings about the creation of a music performance, more specifically about the interpretation of Ludwig van Beethoven's work. A pupil of Arthur Schnabel, Leon Fleisher represents the link with a pianist generation that, until this very day, has a tremendous influence on the performance of the 'classics'. This artistic witness starts out with an interview, followed by a master class during which students of the four departments of the Flemish colleges will be given the opportunity to work with Leon Fleisher on a given composition.

This lecture and master class are open to all persons interested to see and hear the master.

This artistic witness (lecture and masterclass) with Leon Fleisher takes place at the Orpheus Institute on November 20, 2008, from 11.00 a.m. until 4.30 p.m.

Registration is possible *until November 13, 2008*.
Price: 10 euros.

The seminar will be held in English.

Fri February 13, 2009 at 3.00 p.m.

ANDRÁS SCHIFF
“Joseph Haydn: piano music”

Hungarian-born pianist András Schiff decided to pay homage to Joseph Haydn for his BOZAR concert on 14 February 2009. The reflections and vision at the heart of his performance of this splendid repertoire will be discussed during an “artistic Witness” lecture at Orpheus Institute. András Schiff is one of those musicians who can articulate his opinions down to the finest detail and who never hesitates to use the piano to make his point. This allows him to open the door to an inspiring world for anyone who feels drawn to this music. András Schiff has already collaborated with Orpheus Institute for the ‘Musician As Listener’ seminar, organised by the Orpheus Research Centre in Music in May 2007. We can’t wait to welcome him again for a fascinating and stimulating lecture.

András Schiff was born in Budapest, Hungary, in 1953 and started piano lessons at the age of five with Elisabeth Vadász. Subsequently he continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág and Ferenc Rados, and in London with George Malcolm. Recitals and special cycles, i.e. the major keyboard works of J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann and Bartók form an important part of his activities.

András Schiff has worked with most of the major international orchestras and conductors. Since childhood he has enjoyed playing chamber music and from 1989 until 1998 was Artistic Director of the internationally highly praised “Musiktage Mondsee” chamber music festival near Salzburg. In 1995, together with Heinz Holliger, he founded the “Ittinger Pfingstkonzerte” in Kartause Ittingen, Switzerland. In 1998 Mr Schiff started a similar series, entitled “Hommage to Palladio” at the Teatro Olimpico in Vicenza. From 2004 to 2007 András Schiff was Artist in Residence of the Kunstfest Weimar.

Last year András Schiff and the music publisher Günter Henle began an important Mozart edition project. In the course of the next few years there will be a joint edition of Mozart’s Piano Concertos in their original version to which Mr Schiff is contributing the piano parts, the fingerings and the cadenzas where the original cadenzas are missing. Both volumes of Bach’s Well Tempered Klavier will be edited in the Henle original text with fingerings by András Schiff.

András Schiff has been made an Honorary Professor by the Music Schools in Budapest, Detmold and Munich.

This artistic witness (lecture-performance) with Andrés Schiff takes place at the Orpheus Institute on February 13, 2009, at 3.00 p.m.

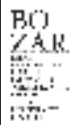
Registration is possible *until February 6, 2009*.

Price: 10 euros.

The seminar will be held in English.

These 'Artistic Witnesses' with Leon Fleisher and Andrés Schiff were organised in cooperation with BOZAR MUSIC.

For tickets or further information on the concerts:

 BOZAR MUSIC
www.bozar.be
Info: 02/507 84 44
Tickets: 02/507 82 00

STUDY DAYS

Tue February 10, 2009 from 10.00 a.m. until 5.30 p.m.

STUDY DAY ABOUT ARTISTIC RESEARCH

Following two prior successful editions, the four Music and Dramatic Arts departments of the Flemish colleges and the Orpheus Institute have decided to stage a **third convention centred on "artistic research"**. It will once again focus on new trends in various research structures as well as on the subjects covered by several associations. This convention is a unique gathering point for artistic researchers, professors as well as students interested in an artistic research project or a doctorate in the arts.

During a series of lectures, the five member institutions will present general spearheads in artistic research, several research projects, concrete and practical challenges, etc.

The lectures will be accompanied by presentations of more specific research projects.

The study day about Artistic Research takes place at the Orpheus Institute on February 10 2009, from 10.00 a.m. until 5.30 p.m.

Registration is possible *until February 3, 2009*.

Price: 10 euros; admission is free for students/professors at the participating Flemish colleges.

The study day will be held in Dutch.

Tue December 2, 2008 from 10.00 a.m. until 12.30 p.m.

Tue January 20, 2009 from 10.00 a.m. until 12.30 p.m.

Tue March 17, 2009 from 10.00 a.m. until 12.30 p.m.

MAO SEMINARS

The four Music and Dramatic Arts departments of the Flemish Colleges and Orpheus Institute will organise three joint seminars about artistic research, called “**Module Artistic Research**” [MAO].

Each seminar deals with one specific topic of the general and common discussion about artistic research. Experts of the various partner institutions and attendants are invited to discuss the current state of affairs and open up new perspectives for this young, yet rapidly evolving discipline.

Tue December 2, 2008 from 10.00 a.m. until 12.30 p.m.

Research Communication

Tue January 20, 2009 from 10.00 a.m. until 12.30 p.m.

Research Methodology

Tue March 17, 2009 from 10.00 a.m. until 12.30 p.m.

Research Management

The MAO seminars take place at the Orpheus Institute. Registration is possible *up to one week before the seminar in question.*

Price: 5 euros per seminar; admission is free for students/professors at the participating Flemish colleges.

The seminars will be held in Dutch.

ORCiM SEMINARS

(Orpheus Research Centre in Music)

Thu April 23 and Fri April 24, 2009 from 12.00 until 4.00 p.m.

“Seminar on the Musician’s Act of Creation”

Although creativity of some kind is present in even the most mundane situations (such as shopping, cooking, plumbing...), the more sophisticated and ‘fine’ expressions of it are often associated with the fields of art and literature. Within these fields, creativity has acquired the status of an enigmatic, unknowable process that ultimately leads to innovation and creation of valuable works of art.

The **two-day international seminar on the musician’s act of creation*** has the aim to map musical creativity as a local space inside a broader and more general view on creativity. We will zoom in on moments of musical creation, invention, discovery, conception, constructs, imagination, etc.

Particular interests include:

- the different modes of creative expression in music (ranging from interpretation to composition and improvisation)
- creative strategies in musical practice (innovative strategies but also the documentation and explication of historical ones)
- creativity as a tool in artistic research projects (research as an ‘original’ contribution to knowledge and understanding)
- different fields of creative action in music (sound, body, form, etc.)
- artistic projects that focus on creativity as a field of action.

The seminar will be relevant for musicians and graduate students working in all areas of research linked to musical practice. Themes relating to all aspects of the seminar topic are welcome. A *call for proposals* will be posted on www.orpheusinstituut.be very soon.

* ORCiM organised a first international seminar on ‘The Musician as Listener’ on May 22 and 23, 2008.

This international seminar takes place at the Orpheus Institute from April 23, 2009 to April 24, 2009 from 12.00 until 6.30 p.m and from 9.30 a.m. until 4.00 p.m.

Proposals for presentations are to be sent to the Orpheus Institute *before February 1, 2009*.

Registration as participant is possible *until April 16, 2009*.

Admission: 50 euros; fulltime students pay 25 euros. *Fees include dinner on Thursday and lunch on Friday*. Participants whose proposals are accepted do not pay the admission fee.

The seminar will be held in English.

Wed May 27, 2009 from 1.30 p.m. until 7.30 p.m.

“From Analysis to Music”

“From Analysis to Music”:

four examples of how analysis may inform musical practice

It has been argued that musical analysis can aid musicians in enhancing their artistic activity. But how can they actually employ musical analysis for composing new works and for fruitfully informing instrumental practice?

This seminar does not seek a theoretical answer which would be just one among the many already existing. It aims rather to show concrete examples of performances and compositions in whose genesis musical analysis has played an important role.

For this purpose, the Orpheus Research Centre in Music [ORCiM] has asked four outstanding musicians (two composers and two performers) to present results of their artistic activity linked to or generated from specific analytical views. By inviting musicians to reflect on their practice and to articulate their thoughts, ORCiM acknowledges them as researchers capable of creating theories, knowledge and artistic understanding as a means for artistic development.

Fulvio Delli Pizzi

Relationships between analytical and compositional work.

A process of descending from a musical idea to the sense of writing.

Jan Michiels

Beethoven in neuer Deutung ?

An analysis of some Beethoven's sonatas in the light of Arnold Schering's literary-musical (or musical-literary?) model. Words or music... the everlasting battle of love.

Ian Pace

'Performance as Analysis, Analysis as Performance'.

Illustrating the mutual interdependence between performance and analysis with reference to the piano music of Brahms, Boulez, Stockhausen and Finnissy.

Peter Swinnen

Composing the remembrance of an inspiration: an algorithmic approach.

From the fifth movement of Beethoven's string quartet op.132 to Sinfonia 3 'Erinnerung' for (double) string quartet, ensemble and live electronics (2008).

Fulvio Delli Pizzi studied with Goffredo Petrassi and Franco Donatoni at the "Accademia di S. Cecilia" of Rome. Since 1985 he has been teaching composition, musical analysis and semiotics at the Conservatory "Giuseppe Verdi" of Milan. He is regularly invited to give masterclasses, seminars and lectures at many important universities and institutions throughout Italy and the rest of Europe. His recent writings include: "Towards Heterostatical Systems: the Twentieth Century Music" (in "Les Universaux en musique", Publications de la Sorbonne, Paris, 1998), "Functions and Sense within 'ad hoc' Systems" (in "Europäische Zeitschrift für Semiotische Studien", Vienna, 2001), "Systems of musical sense" (co-author with M. Igelzi e P. Rosato, Acta Semiotica Fennica, Helsinki, 2004) and "Semeion/Tecmerion – Verso una psicanalisi della musica" (CLUP, Milano, 2007).

Jan Michiels (°1966) is piano professor at the Royal Conservatory of Brussels, where he also taught the class of contemporary music for eight years. For some years he has also been part of the artistic pedagogical committee at the Orpheus Institute. He regularly performs as a soloist or with chamber music ensembles (a.o. the Prometheus-ensemble and a piano duo with Inge Spinette). He performs in several musical centres in Europe and Asia, with conductors such as Angus, Baudo, Boreycko, Edwards, Eötvös, Nézet-Séguin, Rabbari, Rundel, Siebens, Stern, Tamayo, Pfaff, Zagrosek,

Zender – but also with dance-productions: Anna Teresa De Keersmaeker, Vincent Dunoyer and Sen Hea Ha. His repertoire reaches from Bach to today. Apart from his many radio recordings, he also recorded cd's with works from a.o. Brahms, Dvorák, Debussy, Bartók, Liszt, Rachmaninov, Ligeti, Kurtág and Goeyvaerts. The cd 'Via Crucis' – a Liszt-portrait (Eufoda) – received a Caeciliapriize in 2002. In 2005 he recorded piano works by Schönberg, Berg and Webern for Eufoda.

Pianist **Ian Pace** studied at Chetham's School of Music, The Queen's College, Oxford and, as a Fulbright Scholar, at the Juilliard School in New York. Based in London since 1993, he has pursued an active international career, performing throughout Britain, Europe and the US.

His repertoire focuses particularly upon music of the 20th and 21st centuries. In addition to his activities as a soloist, Ian Pace is the Artistic Director of the ensemble Topologies and regularly plays with the Arditti Quartet. Ian Pace has played at most major European venues and festivals, including Festival D'Automne in Paris, Agora, IRCAM, Archipel, Geneva, Ars Musica in Brussels, International Beethoven Festival in Bonn, Berlin Bienalle and Wien Modern. He has recorded numerous CD's, which have been received with great critical acclaim.

After completing his studies at the Royal Conservatory of Brussels (1983-1992), **Peter Swinnen** obtained a masters degree for composition under André Laporte from the Queen Elisabeth College of Music in Waterloo (1989-1992). Since 1992 he teaches Analysis, and later Music Technology (2002) and Composition (2004) at the Royal Music Conservatory of Brussels. Peter Swinnen is also founding member and president of the International Society for Contemporary Music Flanders (2005). In 1997 his piece Quar'l was awarded the "Prix de Musique Contemporaine de Québec" and Canzone won the "National Composition Contest" of the Queen Elisabeth International Music Competition of Belgium, an honor repeated in 2001 with Ciaccona. In 2005 he was named "Laureaat van de Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten" (Laureate of the Royal Flemish Academy of Belgium for Arts and Sciences).

This seminar takes place on May 27, 2009 from 1.30 p.m. until 7.30 p.m.

Registration is possible until May 20, 2009.

Price: 10 euros.

The seminar will be held in English.

WORKSHOP 'PRESENTATION AND INFORMATION TRAINING – SOURCE STUDY'

Thursday January 29, 2009 from 9.30 a.m. until 11.30 a.m.

Thursday May 28, 2009 from 1.00 p.m. until 3.00 p.m.

Thursday June 25, 2009 from 9.30 a.m. until 11.30 a.m.

Dr. **JAN CHRISTIAENS**

"Artistic source study and reference techniques"

This curriculum is aimed at developing technical skills that allow researchers to devise a technique for the systematic gathering of, and reference to, research material for artistic research projects (presentation, thesis, publication, lecture-performance, etc.).

The workshop wants to provide general application guidelines that can be used for various artistic research approaches.

This workshop is divided over three theme-oriented sessions (the topics will be announced soon), all of which could also be attended in isolation.

Jan Christiaens studied piano, chamber music and song accompaniment at the conservatories of Antwerp and Ghent and also philosophy and musicology at the University of Leuven. In 2003, he received his doctoral degree in musicology with a thesis on the aesthetics of Olivier Messiaen, Karel Goeyvaerts and Karlheinz Stockhausen. He is currently a researcher and professor at the musicology department of the University in Leuven.

This workshop takes place at the Orpheus Institute.

Registration is possible up to one week before each session.

As soon as the topics for this curriculum have been established, all information will be available on www.orpheusinstituut.be.

Price: 5 euros per session.

The course will be held in Dutch.

CHAMBER MUSIC SEMINAR

Academic Year 2008-2009

Young, professional ensembles that are relatively new to the concert scene often need practical experience, professional artistic feedback and hints on how to get organized. Orpheus Institute can provide that—and more. Our chamber music seminar allows you and your fellow musicians to prepare a program or project of your choice.

Six musicians with a rich chamber music experience provide invaluable artistic tips and practical hints:

- Benjamin Dieltjens (clarinet)
- Wieland Kuijken (viola da gamba)
- Piet Kuijken (piano)
- Tony Nys (viola)
- France Springuel (cello)
- Piet Van Bockstal (oboe)

You will also be given the opportunity to organize a concert in the completely refurbished concert hall of the Orpheus Institute. This unique location may very well be a springboard for a long and rewarding performance career.

Are you ready for a project that exposes you to differing approaches and interpretations, with intense and fruitful discussions to boot? Then, don't hesitate to request our chamber music brochure. It explains who qualifies for this seminar, how to enrol, what is expected from the ensembles (for auditions), what the curriculum will look like, and which criteria are used for selecting successful entrants.

NEW in the academic year 2008-2009 is the **workshop 'Recording Techniques'** with Benjamin Dieltjens. In this workshop young chamber music ensembles will be given the opportunity to make their own production or demo. More information is also provided in the chamber music brochure.

To request the brochure, simply send us an e-mail or give us a call: info@orpheusinstituut.be or +32 (0)9/330.40.81.

EXHIBITION

IMAGED SOUNDSCAPES

Academic Year 2008-2009

With a view to encouraging contacts among the various art disciplines, each year the Orpheus Institute organizes exhibitions of works by young Belgian artists.

The academic year 2008-2009 will be devoted to work by Brigitte Closset, Paul Gees and Baudouin Oosterlynck.

***Brigitte Closset** (°1958) studied in Liège at the Royal Academy for Fine Arts and the St Lucas Institute for Fine Arts where she has been teaching as a professor since 1981.*

She received the Lambert LECRENIER prize in 1981 (Huy), the MARIE prize in 1994 (Liège) and the DARCHIS grant in 1988 and 1993 (Liège). For the last fifteen years, Brigitte Closset has dedicated herself to one essential shape: the oval shape, which she discovered in a wall-painting by Piero della Francesca in Monterchi. Brigitte declines these ovals almost eternally, playing with a range of grey and white colours.

*Sculpture artist **Paul Gees** (°1949) studied interior design at St Lucas Institute Brussels (1969-73). Since 1992 he's been teaching visual arts education and mixed media at the St Lucas Institute Ghent/Brussels (Wenk). Tangible tension and subtle balance are essential elements in Paul Gees' sculptures and installations. These characteristics are obtained by using the physical qualities of wood, steel and stone. Through a specific shaping and well considered positioning of these materials, the laws of gravity are exploited. The demand for essence, intelligibility and simplicity are hereby the basis of his sculptural interpretations. Through small-scaled models and modest interventions, the rooms at the Orpheus Institute will act as the décor for a modest yet representative presentation.*

***Baudouin Oosterlynck** (°1946) is a sound artist who has been working around the phenomenon hearing and listening for over 30 years. Since 1975 he's designed about 200 pieces from which sixty music installations and fifty hearing instruments that emphasize the relationship between silence and sound.*

The works by Brigitte Closset and Paul Gees will be on display at the Orpheus Institute from October 17 through June 30, 2009. The exhibition is open to the public from Monday to Thursday, from 9:00 a.m. to 1:00 p.m. – 2:00 p.m. to 6:00 p.m., and on Friday from 9:00 a.m. to 3:00 p.m. Please notify us in advance!

It goes without saying that the exhibition is also accessible during our seminars.

The work by Baudouin Oosterlynck (Etant Donnés 2002-2004) will be presented on the **official opening of the exhibition** taking place at the Orpheus Institute on **October 16, 2008 at 7 p.m.**

To attend the opening, *registration is required!*

One can register through info@orpheusinstituut.be or +32(0)9/330.40.81.

REGISTRATION FORM

Please fill out this form and send/fax it to following address or number:

Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium.

Tel: +32-(0)-9-/-330.40.81 — Fax: +32-(0)-9-/-330.40.82

name

.....

street + n°

.....

area code.....

city.....

country.....

tel..... *fax*.....

e-mail.....

would like to register for:

Artistic Witnesses

Leon Fleisher

András Schiff

Study Days

Study Day about Artistic Research

MAO – seminar 1: Research Communication

MAO – seminar 2: Research Methodology

MAO – seminar 3: Research Management

ORCiM Seminars (Orpheus Research Centre in Music)

“Seminar on the Musician’s Act of Creation”

“From Analysis to Music”

Presentation and Information Training – Source Study

Thursday January 29, 2009 from 9.30 a.m. until 11.30 a.m.

Thursday May 28, 2009 from 1.00 p.m. until 3.00 p.m.

Thursday June 25, 2009 from 9.30 a.m. until 11.30 a.m.

and pays the amount of.....euros

signature

.....

SEMINARS AT THE
ORPHEUS
INSTITUTE



ANDRÁS SCHIFF



LEON FLEISHER



FULVIO DELLI PIZZI



PETER SWINNEN



JAN MICHIELS



IAN PACE



JAN CHRISTIAENS



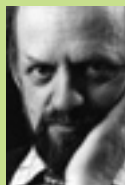
FRANCE SPRINGUEL



BENJAMIN DIELTJENS



TONY NYS



WIELAND KUIJKEN



PIET VAN BOCKSTAL



PIET KUIJKEN